Windows - The state of the

torial art than the illustrator of the new edition matter how far back you go, has surpassed him in preserving the very spirit of a long vanished favor were due to his art, which in this provgeneration, rosy-cheeked, poke-bonnetted and in- ince of Jacobean fancy was far more decorative tensely British. George Morland, famous as an and playful than the sedate banqueting hall animal painter, was also a noted illustrator of of Whitehall Palace, his finest architectural life among the villagers and farm-people of the work, would lead us to suppose. He met the late eighteenth and carly nineteenth centuries. satirists of the court half way, reinforcing their He painted these men and women so well that caustic passages with a facility of caricature the rustic genre of his time may be said to have reached its highest expression in his really unaspiring art. His pictures are incomparable for bald truth, for an English quality as unaffected "Kniperdoling," the Anabaptist, reminds us how made his women buxon rather than gracefully | iconography of this curious description, not alidyllic, his men more reminiscent of the stable and the plough than of the hay barn and the sion, but illustrative, nevertheless, in the same priate to the development of her plot, mistakable features of nature. But on the side like Jones's "Kniperdoling." or like the Cava- to become acquainted. Miss Sedgwick's transseen through a veil of sentiment and fancy; on of Earl Nelson's examples and alive with to the eye as it is convenient to the hand. Mrs. Gaskell, or Miss Mitford, the inhabitants of like the medal reproduced on page 1,215, a prorural England have a quaintness and humor duction made by Themas Simon to commemorate land's sturdy hobbledehoys and robust dairy- gestion of Cromwell himself; like the threemaids. It is this quaintness and this humor which Mr. Thomson co-operates perfectly with Miss Mitford to re-create in the new edition of minster as it appeared in the time of Charles. number of sketches which interpret very elevpleasant introduction to the book, surmises that illustrations. They show, on the whole, an imhad the exciting experience of wearing pattens, series, possibly because there have been more with sunshine, and the treasures of a unique The only living artist who can give you a true and better authorities upon which to draw. We personality! It is good to see the passages that picture of the time when pattens were an every- have found fewer mechanical defects also. Eng- have endeared themselves to us in the fullest day article of dress is Mr. Thomson. In that lish history has never been so well illustrated in sense of the word, fair and crisp again as the picturesque and not, after all, so terribly remote popular form as in this new edition of a age, he is absolutely at home. With what ease standard work. and spontaneity he sketches the village girl in bonnet, plumes, ribbons and high-waisted, furbelowed gown! What reality there is in the smalls qualities which he drew in part from the reand smocks of his gentlemen, shepherds and sources of his own nature and in part from the barn-yard yokels! And how thoroughly alive are general literary habit of his time. This deducthe wearers of these habiliments! From the de- tion is confirmed with particular force by his wear and tear of time continue to reach us. Never have his drawings been better conceived or better executed. Even his cows are poetic.

dening at this latter end of the nineteenth century, and if America is to share in its glories, the efforts of more than one recent writer on the subject will be remembered with gratitude. But it is doubtful if any one will have accomplished as much in propagating the architectural idea in matters of gardening as the author of "Italian Gardens" (Harper & Brothers). The chief service which Mr. Platt has done in preparing this handsome book has been to select the best subjects for a series of illustrations. His taste is trustworthy and the reproduction of the photographs has been left in safe hands. He places before us, therefore, an artistic pictorial sketch of the most artistic country residences in the world. Alluding to the villas on the hills of Frascati, which are distinguished in a remarkable degree by the magnificence and eccentricity of their aerial dtes, Mr. Platt remarks that the builders of these retreats "rarely allowed ideas of convenience to interfere with their desire to produce a beautiful effect." This formulates in a line the spirit in which the Italian villas were conceived. We are justified in assuming that a strong sense of architectural unity controlled their original designers-much as they have suffered from the caprice of later times-but what is written even more clearly across the terraces and groves of these enchanted gardens is the lavishness of scale with which they were created, and the imperial splendor with which their aristocratic owners piled riches upon riches until they renewed the loveliness of fairyland itself. In works like the Villa d'Este at Tivoli, or the Villa Lante near Viterbo, the doctrine of art for art's sake was followed to the very last clause. The object of their early proprietors seems to have been nothing but the production of an artistic effect, so purely and singly do they minister to our sense of what is rhythmic, poetle and sensuous in architectural art. Take the fantastic fragment from the Guisti Gardens which Mr. Platt reproduces, the stately ascent of terraces which appears in one of his illustrations of the Vilia d'Este, or the bosquet at Portici, which represents his sole selection from the villas of the south. It requires no exaggeration to figure these visions of glimmering countains, sunny box-bordered paths, heroic terraces and mournful cypress groves with marble nymphs and fauns, as glimpses of the land in which Aladdin lives and rubs his magic lamp. There is, indeed, as much of Aladdin in the beauty of Italian villas as they exist to-day as there is of the men who designed them-an admission which takes nothing from the legitimate laurels of the latter, earned by their genius for structure and picturesque effect. Whatever inspiration the villas have for modern builders is inspiration of an architectural character; but the clements in their spell of which an unprofesgional observer is most instantaneously sensible are elements of mystery, of romantic and historical suggestion, of extraordinarily vivid natural grace. No constructive blemishes introduced by modern hands, no florid details marking the trail of Bernini and his followers, no criminalities of neglect can in the long run minish the phantom-like opulence of these gardens. Even in their decay they are superb, and in spite of their decorative note, their memories of private rather than of civic life, they share more than do any of the urban balaces of Italy the attribute of Roman grandeur which is associated with the peninsula. Hadrian, in his great villa at Tivoli, outshone all builders who succeeded him as Rome outshone all other cities; but the spirit of dignified pomp with Hadrian crystallized in his Vale of Canopus is the spirit which presided over the erection of such country seats as overlook the Campagna from the heights of Tivoli and Frascati. Superlatives are inevitable in speaking of them. Therefore we do not hesitate to that there could be no more beautiful gift

The third volume of the new edition of "A Short History of the English People," by the late John R. Green, which Messrs. Harper & Brothers are publishing, has just appeared in time for the Christmas book-buyers who desire something of solid merit. It opens with a society on the eve of the seventeenth century, passes through the successive stages of parlia ntary and military events which finally led to the repudiation of the protectorate and to the restoration of Charles II, and carries the narrative down to the dissolution of Parliament, der the pressure of Shaftesbury, in 1679. It races a period than which there has been o richer in the annals of England for the

book than Mr. Platt's, because there could be no

more beautiful subject than the one he has

reated; and in his pictures, which are the main

thing, he has done it justice,

purposes of illustration-purposes with which this edition is principally concerned. Van Dyke came to England in 1632, and his sojourn at has had no more successful interpreter in pic- Inigo Jones was also a celebrity of the scenery and costumes for the masques then in which must have counted heavily in the scales poised at that time on such a sensitive centre of public feeling. The drawing of a costume for ways so pregnant with contemporaneous pasroyalist sarcasms. Everywhere there are cuts which make them more companionable than Mor- the victory of Dunbar, and based on a sug- Breakfast Table" in a new illustrated edition pound gold-piece of Charles I, coined at Ox- Co, have provided the best of paper and ford in 1643; or like Hollar's picture of West- press work, and Mr. Howard Pyle has made a "Our Village." Mrs Ritchie, who contributes a It is not easy to cease specific comment on these only the figures in the book. From Dr. Holmes she is the only living author who in childhood provement upon the earliest volume of the fresh and buoyant. How the pages run over Sir Philip Sidney's writings are compounded of

mureness of his maidens to the benevolence of "Arcadia," of which a beautiful new edition in "Lorna Doone," of which we noticed a good his old ladies, from the harmless vanity of his octave has been published by Charles Scribner's new edition the other day, is republished also by beaux to the matchless vacuity of his merry Sons. The enthusiasm and the intuitive percepthomas Y. Crowell & Co. in two volume bumpkins he never misses a shade of expression. Ition of what is poetic which underlies the super- which fulfil the requirements of an inexpensive And through all his scenes and groups, through fluity of rhetoric in his "Defense of Poesie" were edition. The printing is excellent, though the all his spirited pictures, there goes a clean, born in him. The sincerity and the lyric impetus illustrations are poor. A new edition, in two breezy tone which carries one back straight to declared in some of his verse could not have been fragrance of the English country side. In acquired. They were his essential attributes. "The Home; or, Life in Sweden," his drawings for "Our Village," Mr. Thomson has In the pastoral romance which he wrote for the brought out by G. P. Putnam's Sons. Human outdone himself. His sympathy, developed stead- Countess of Pembroke he is before all things, insture as it exists always and everywhere, and fly through his study of the time, has in this book and in the very essence of his art, an Eliza- the old-time Swedish manners, are here porreached a far-advanced stage, and his draughts- bethan, an exponent of a mode of expression trayed with equal shrewdness and kindliness; it manship has kept pace with his sympathy. and even of design which was practised by is a story which will remain, in its homely dozens of old English poets and prose writers. way, a classic. The character of the Assessor, Intrinsically the book is a literary curiosity, with his brusque talk and tender heart, is one never die-spontaneous elements of poetic fancy. other reprints are the Parliamentary Series Its relative interest is greater, almost, than its of Anthony Trollope's novels, admirably printed, significance as a labyrinth in which you may | daintily bound, and illustrated with quiet taste discover a thread of poetic inspiration leading Dodd, Mead & Co, are the publishers, to the secret of Sidney's genius. It shows how follows the previous series of the Chronicles much there was in Elizabethan fiction that owed an overwhelming debt to Latin literature. Sidney's romance derives from the Spanish flc- | the publishers' list. tion of which Montemayor's "Diana," familiar | Especially attractive among the new reprints to him, was one of the favorite examples in of standard English novelists are the editions England on the threshold of the seventeenth sent us by the Macmillans of the works of century. It borrows something of its tone, too, Henry Fielding and of the novels of the Bronte from the delightful heroisms of Ariosto. But sisters-both editions being excellent specimens there was something else in the air in Sidney's of book-making. Mr. George Saintsbury has day which influenced him subtly and strongly edited his Fielding with a literary sympathy while it seemed to offend his taste and was cer- that is rare, his introductions to each novel tainly never consciously cultivated by him. We being gems of lucid comment and interpretaported from Spain (whence the pastoral romance | we do not like to see Mr. Saintsbury forgetting had also been brought), and worked with great his Thackeray. In his preface to skill by Nash and Dekker. The picaresque novel Wild" he says, in comparing Jonathan and as it is illustrated in the "Pablo de Segovia" of Iago, "I do not know that any third character Quevedo, the "Guzman de Alfarache" of Mateo of fiction can be named who, being during the Aleman and the anonymous "Lazartilo de time of his presentment a villain pure and G IVES more for the money than any other Tormes" is largely a novel of manners. Pre- simple, is yet made a perfectly human creature. eminently, however, it is a novel of action, of What about Barry Lyndon, Mr. Saintsbury? re-echoed in Sidney's "Arcadia." What he has in common with the "Orlando Furioso" or with little illustrations, and a limited edition on large Montemayor's novel are the conceits of descrip- paper has been issued. The Bronté novels have tion, scenic and mechanical episodes and romantic temper. The quality he shares with the picaresque novel is a quality of rather more verile, sincere movement than was characteristic. The same house is issuing the fine Dryburgh of the pastoral novelists. This is so in spite of edition of the Waverley novels, having now the fact that the chord of passion which he reached the fourteenth volume. Each volume struck was generally a minor one. From any contains a complete novel and all are handof those thrilling upheavals of passion into the serene starlight of Shakespeare's verse which impress us like a mountain crag, lifted into space by some great three of nature, Sidney was separated by the whole length and breadth man of action, could never attain to the force Shakespeare, the man of meditation, achieved in his plays. Shakespeare dwelt among first this journal and then that of another the heights. Sidney's "Arcadia" is redolent of the meadows. Yet on his pastoral plane all that collected editions of the season is that of the was chivalrous and knightly in him rings

Without the swagger and audacity of the typical picaro, his fighter has something of the author's short stories, the third containing his latter's genuine vigor of life which makes the novel, "On Newfound River," and the fourth picaro interesting, and, above all things, a man, whatever his knavishness might say to the conthe indefinable accent of life which the realists alone were capable of reproducing, and he embellished him with all the attributes of elegance and gentle character which sprang naturally from his imagination and character. stern prose with the poetic graces of Elizabethan lyricism. In this last respect the "Arcadia" is crowded with quaint surprises. The Editor of present edition of the "Arcadia" has labored to make the novel readable by compression and by a moderate manipulation of the spelling. His excisions are justifiable-Sidney is peculiarly adapted to such treatment-and his translations into modern English are commendable in an edition addressed not exclusively to The book as it stands is well made, and presents in inviting form a work which itself is an invitation to pleasant idleness,

Your true Parisian, an arrant trifler, atones for his frequent indifference to serious issues by lifting his trifles into the region of art. Where but in the French capital would a volume like "The Book-Hunter in Paris" (A. C. McClurg & Co.) be forthcoming? The publishers announce another book on a similar side of London life, but England lacks an author who could treat the humbler walks of the bibliomaniac as M. Octave Uzanne has treated the stalls lining the quais of the Seine. M. Uzanne is himself an expression of the French spirit. His career as journaitst, man of letters, bibliophile, has abounded in illustrations of the sparkling humor with which the truly typical Frenchman disposes of parent why her vogue should ever cease, Beenine-tenths of the relations of life. In his latest contribution to book-collecting lore M. Uzanne has utilized the stores of a long experience, and has imbued the whole with his characteristic vivacity. The pages are sprinkled with anecdote, with observation of the casual and altogether entertaining sort. He is erudite, sympasurvey of the Puritanical movement in English thetic, enthusiastic; everything but sentimental or dull. Book-hunting in Paris will take on a new zest for the American who reads this volume. He will have profited by a good deal of information which he did not have before, and he will have apprehended thoroughly, perhaps for the first time, the personal side of the stall keepers with whom his quests have brought

him in contact. On the personal side lies one of

M. Uzanne's strongest points, as is indeed the

cupations. He contrives, by handling his subject with great delicacy and tact, to discourse court furnishes the most satisfactory relies of of men and books without causing the latter portraiture with which the editors of the book to yield their supremacy as the life-giving fachave been privileged to enrich their pages. The tor in his sketch. Mr. Birrell has written a "Lord Strafford," the "Sir Edmund Verney" and short preface to this translation of M. Uzanne's "William Cavendish, Earl of New- work, and the black and whites which illuminate period had no contemporaneous historian more castle," of Van Dyke add the last touch the text, drawings which any one familiar with of reality to Mr. Green's animated text. Paris will recognize at once as entirely faithful, seventeenth century, and several of his sketches | recent translation from the French which the of "Our Village" (Macmillan & Co.). We are reproduced in fac-simile. They are of more publishers have brought out artistically is a might go further in eulogy of Mr. Hugh Thomson than casual point. Jones was employed as version of "La Petite Fadette," of George and say that not one of his predecessors, no designer by both James I and Charles I. The Sand, Miss Jane Minot Sedgwick has turned the tale into English, and Messrs. George H. Richmond & Co. have published it in a small octavo, printed on the De Vinne press. The binding is unusually tasteful, and Abot's etched frontispiece, giving a portrait of the author, is a fair, if not wholly satisfactory, adornment, "Fadette," as the book is called by Miss Sedgwick, belongs to the series of idylls which includes "Francois le Champi" and "La Mare au Diable"-both books, by the way, which the publishers expect to issue in uniform style. It was when she wrote in her idyllic mood that as that of an English village itself. Yet Morland | deftly he co-operated with his patrons. It is in | George Sand was at her best. Then her sentiment was most normal, and her pictures of nature were most poetic, convincing and approsweet-smelling hedge-bordered roads. He chose, unexpected and quaint fashion, that the present is representative of her in a phase with which and chose wisely, we must admit, the most un- volume is richest. Here and there is a picture American readers must find it most gratifying of history that is idealized in fictitious literature. Her playing-cards reproduced from fac-similes lation is adequate, and the book is as pleasing

> at this time of year than "The Autocrat of the of two octavo volumes. Houghton, Mifflin & most advanced mechanical means can make may be. Reprints of modern, even books that are apparently fitted to stand the volumes, of Fredrika Bremer's wholesome story, with certain elements of vitality which can of the most lovable in Northern fiction. Among of Barsetshire, and is in uniform style. There is also a limited large-paper edition on

esrs. Herbert Railton and E. J. Wheeler have contributed to these volumes some charming been brought out in a style resembling that of the Fielding, and in size, shape, type and illustration are a constant pleasure to the reader somely illustrated. The type is of unusually

Another reprint is that by Dodd, Mead & Co of the "Journal of Eugenie de Guerin." of an intellectual and spiritual world. He, the The two volumes are delicately trim and neat in print and attire. If the reader, by the way, would see a curious contrast, let him take up woman named Marie Bashkirtseff. Among the writings of Mr. Thomas Nelson Page, published by the Scribners. This comprises four handsome volumes, of which two hold the Virginia his essays on "The Old South." Mr. Page's pathetic story, "Meh Lady," is issued by the same publishers in a thin quarto uniform with the edition of "Marse Chan," which they printed last Christmas. The sketches for this booklet are by Mr. Reinhart. The Scribners have also added Andrew Lang's "Letters to Dead Authors" and Robert Louis Stevenson's "Virginibus Puerisque," both charming examples of the essayist's art, to their Cameo Series. For the holl days they have been printed in limited editions on large Holland paper, and in delicate blueand-white bindings they make a handsome ap-

> A masterplece of humor and another masterdece about humorists come from McClurg & Co. in two small volumes of uniform and a general comeliness as to print and paper for which an economical public should be grateful, The price of the books is very moderate. These two volumes are Carlyle's "Sartor Resartus" and Thackeray's "English Humorists," Every really popular edition of these books, such as the McClurgs have brought out, is a distinct boon Of how much there is that is constructive and beneficial in the pretty two-volume edition of "Rumour," issued by the same publishers, we cannot give a very flattering estimate. It is almost with a feeling of disloyalty, nevertheless, that we call to mind Miss Sheppard's sentimentailty. "Charles Auchester" belongs to the brighter memories of youth, and so in a lesser degree does "Rumour." But sentimental their authoress was and sentimental she remains Grant her that falling and there is no reason ap thoven, Mendelssohn, Joachim and the other musical celebrities who move through her nar ratives in thin disguise will always be interesting, and no one has ever put them into novels with more tact than Miss Sheppard discloses. To this new edition of "Rumour" there is prefixed a cordial note by Mrs. Harriet Prescott Spofford If Miss Sheppard, with all her cleverness, leaves us in doubt as to whether sentimentality is failing or not, Miss Edgeworth certainly does not "Ennui" and "Leonora," the third and fourth volumes in the dainty reprint of her novels pub lished by Dodd, Mead & Co., give the swer in the negative. Perhaps it is because Miss Edgeworth's sentimentality is so wholly naive,

> so wholly sentimental and not partially musical,

artistic or literary. It is without question enter-

romances; and when, as in "Leonora," she employs the epistolary form she is delightful out of sheer native idiosyncrasy.

The topographical literature of Provence has received still another accession. In the series of books on old France which Robida, a clever draughtsman, illustrates copiously and picturesquely and the "Librairie Illustrée" of Paris (New-York: J. W. Bouton) publishes in convenient form, a volume has just been given to the most poetic of the southern provinces. is packed with sketches, forty of them in fullpage plates and over two hundred in the text. These drawings are good, and give a satisfactory idea of the buildings and scenery. Mrs. Clara Erskine Clement has made in "The Queen of the Adriatic" (Estes & Lauriat) a book about Venice which testifies to her intelligence and industry. Her picture of the city is assisted by numerous photogravures. She has had crowded chronicle to reduce to the compass of her volume, and she suffers from no lack of incident.

The variegated hue which belongs to Oxford, in

spite of the purely English atmosphere prevail-

ing there, is apparent in the diversity of color in its topographical and anecdotic literature The different writers of note who have agreed upon the fundamental virtues of the university have all drawn from it a different tone. Matthew Arnold and Andrew Lang, unlike in so many respects, were peculiarly sympathetic in their feeling for Oxford; yet between the famous tribute in the preface to the lectures on Homer and the younger critic's picture of Magdalen, "clad in the imperial vesture of autumn," there is how great a difference! Now comes Mr. A. D. Godley, "a mere Don," as he calls himself on his title page, and in a volume on "Aspects of Modern Oxford" (Macmillan & Company) he brings yet another strain of worthy admiration to lay before an Oxford which is decidedly unlike the Oxford of either Lang or Arnold. It is an unpretentious and entertaining strain. If this Don has the pharcaism for which his brotherhood is notorious he shows it only in being "not as thes Dons." The latter have a doubtful reputation. "That's ---- College," says a guide to a party of visitors, "and there they sits on their Turkey carpets, a-drinking of their Madeira and Burgundy and Tokay." Mr. Godley corrects this pared by the author's son, who has added the reimpression so far as the contingent of fellows to which he belongs is concerned. There are Dons who are not sybarites, and he is one of He has peered into all the corners of university life; he writes of undergraduates as well as of Dons, of sightseers and of examinations, of university journalism and of Oxford's qualifications as a place of learned leisure. His tone is neither patronizing nor unduly familiar. but airy, well bred and judicious. Never was there such a Don. His book is amusing from cover to cover (which is no small thing for a Don), and if the publishers had only given him better illustrations we would describe the examination of the work as an unmitigated pleas-The pictures by Mr. J. H. Lorimer, which were reproduced in large plates as the book came out from month to month in "The Portfolio," were in that form artistic, but in the small page now given to them even these are unsatisfactory, and hardly any of the sketches by other draughtsmen are good. Mr. Godley should have gone to the camera for his illustrations, as the publishers of "Tom Brown's School-Days" (Porter & Coates), in a first-rate new edition, have done. The photogravures in this relssue of a famous book are very well made, and they reproduce views which increase the interest of the author's descriptions.

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